

INDEX TO THE AMERICAN RECORDER

VOLUMES XVII-XIX (MAY 1976 - FEBRUARY 1979)

compiled by Jean Seiler

ARTICLES LISTED BY AUTHOR

Bixler, Martha. Tips for the continuo player. XVII,1: 3

Bixler, Martha and Richard Sacksteder. On the application and misapplication of acoustical theory to wind instruments. XVII,4: 136

Chancey, Tina. Easy solos for viol-playing recorder players. XIX,1: 27

Charney, Shulamit. *Capella Antiqua München*. XVII,4: 147

Crabtree, Philip D. Giuseppe Guami's *cancionette francesc* (commentary on ARS Edition 83). XIX,1: 16

Gable, Frederick K. Two songs in Shakespeare's *Twelfth Night*: suggestions for practical performance. XIX,2: 52

Hettrick, William E. Back to basics: twelve modal pieces by Adam Gumpelzhaimer. XIX,1: 3

Filius Getronis. XIX,4: 140

What to look for in editions of early music. XVIII,4: 98

Higbee, Dale. Alternate instrumentation in Bach's second Brandenburg Concerto. XVIII,1: 11

J.S. Bach's sonatas for recorder and harpsichord, after BWV 525-530. XVIII,4: 112

Hopkins, Bernard J. Polychoralism, anyone? XVIII,2: 40

Hornick, Andrew. Early eighteenth-century treatises on the recorder. XIX,2: 62

Horst, Pamela. Composition for people who "can't" compose. An interview with John Davison. XVIII,4: 106

Telluride high. XVII,4: 144

Jaffee, Kay and Michael. Remembering Gustave Reese. XVIII,4: 102

Katz, Erich. In the beginning. XIX,4: 155

Kimball, Patricia. LaNoue Davenport and the "Idyllwild Experience." XIX,1: 22

Loeb, David. Composing for early instruments: joys and hazards. XVII,1: 21

McGowan, Richard A. The recorder sonatas of Giuseppe Sammartini. XVII,2: 51

Nagle, Sigrid. AMIS meets at Yale. XIX,2: 66

Aston Magna. XVII,3: 109

The Castle Hill Festival. XIX,4: 144

Neumeyer, David. Hindemith's Recorder Trio: sketches and autograph. XVII,2: 61

Nicholas, Martha R. The accompanist as coach. XIX,3: 105

Nothnagle, Peter. A production of *Le Roman de Faauvel* at the University of Iowa. XIX,2: 59

Parsons, Peg et al. Hampshire early music glossary '78. XIX,4: 158

Plachte, Frank L. Early music workshops: experience and expectations. XIX,3: 115

Reichenthal, Eugene. Nine years of the Long Island Recorder Festival. XVIII,2: 54

Schwarz, Jeannette. The early harp of western Europe. XIX,3: 111

Seibert, Peter. The poet of the baroque violin: An interview with Stanley Ritchie. XVIII,3: 74

Shapiro, Daniel R. An interview with Paul Jordan. XVII,3: 97

Steinmann, Conrad. The flageolet. XVII,2: 57

Sterne, Colin C. Quavering, quivering, and J.J. Quantz. XVIII,3: 71

Stratigopoulos, Mirka. A Chilean instrument maker. XVII,1: 7

van der Meer, J.H. Nuremberg instrument makers of the 17th and 18th centuries. Part one. XVIII,2: 33; part two, XVIII,3: 65

Walker, David S. A dot here, a dash there, and perhaps a squiggle: using contemporary notation with beginning recorder students. XVII,4: 114

White, Beverly. The human lineage of the fipple flute. XIX,4: 151

Wiggins, Jackie and Bob. The second recorder institute at Ithaca College. XVIII,3: 79

Wollitz, Kenneth. The countertenor voice defined: an interview with Jeffrey Dooley. XVII,1: 4

An interview with Arnold Grayson. XIX,3: 100

Tribute to Bill Leatham. XVII,3:

122

Wyatt, Theo. Choosing an instrument. XVIII,2: 44

MUSIC

Loeb, David. Variation (AAAA) XVII,1: 24

Malinowski, Stephen A. Waltz (SATB) XVII,1: 17

Margolis, Bob. Dance (S) XVII,3: 116

Fanfare (SA, one player)

XVII,3: 113

Rose, Pete. Three little duets (AA) XVII,2: 69

Sterne, Colin. Landscape with bird (SAT recorder choir) XIX,2: 70

MUSIC REVIEWS

Agricola, Alexander. *Se je fais bien ou mal aussi* (ed. Brown) XVII,4: 155

Aichinger, Gregor. Three Marian motets (ed. and transcribed by Hettrick) XVII,4: 156

Anon. *T'andernaken* (ATTBB) XIX,4: 169

Appleby, William and Frederick Fowler. Two trebles. XIX,2: 79

Bach, C.P.E. Sonata (A and hps. or piano obbligato with cello or bassoon continuo, arr. Waitzman) XVIII,4: 118

Bach, J.S. Cantatas (1 to 3 alto recorders, arr. Sanvoisin) XVIII,2: 52

Eight two-part inventions (SA, arr. Smith) XVII,1: 29

Jesu, joy of man's desiring (SSA TTB, arr. Murray) XVIII,1: 20

Organ obbligato solo from the sinfonia to cantata no. 29 (A, arr. Smith) XVII,1: 29

Partita for solo flute (A, transcribed by Smith) XVII,1: 29

Partita for solo violin, BWV 1004 (A, arr. Smith) XVIII,2: 52

The six Brandenburg concertos and the four orchestral suites: Eleven great cantatas in full vocal and instrumental score (Bach-Gesellschaft Editions) XVII,4: 154

Sonata for violin, BWV 1020 (A, transcribed by Smith) XVIII,2: 52

Sonata for flute and harpsichord (A and hps., transcribed by Smith) XVII,1: 30

Suites 1-3 for violoncello solo (A, arr. Brüggen) XVII,1: 30

Bergmann, Walter (ed.) For the soprano recorder player; For the soprano recorder player; For the alto recorder player. XIX,2: 77

Bernolin, Roger. School of the recorder: Scale and broken chord (A); Scale and broken chord (S); 15 technical studies. XIX,2: 79

Bloodworth, Denis (ed.) Six pieces from the Fitzwilliam Virginal Book (SA) XVII,1: 29

Boismortier, J.B. de. Sonata no. 1 in E minor (ed. Veilhan) XVIII,3: 89

Sonata, op. 34 no. 3

(AAAB, ed. Pouleau) XVIII,3: 87

Trois suites pour deux

flûtes à bec, alto ou soprano, ou flûtes traversières ou hautbois (ed. Gourrier) XVII,4: 155

Braun, Gerhard. Acht kleine Stücke für Soprano blockflöte. XIX,2: 76

Inmitten der Nacht (Nightly visions): 12 Christmas impressions (S) XIX,2: 77

Bresgen, Cesar. Albanian tunes (SAT) XIX,1: 36

Brown, Howard M. and Ian Woodfield (eds.) Four pieces for rebeccs (or viols); Three pieces for viols with lute. XVIII,2: 52

Burakoff, Gerald and Sonya. Let's play the recorder (a method for the young beginner); You can play the recorder (a method for the adult beginner) XIX,2: 78

Burakoff, Gerald and Willy Strickland (arr.) First performance (SS) XIX,1: 35

(arr.) Five songs for Chanukah. XIX,3: 122

(arr.) Noel noel (SA, optional T) XVIII,3: 87

(arr.) The pine tree suite: Music from the American Revolution (SA with tuned and untuned percussion) XVII,1: 33

(arr.) The quartet recorder, book 1 (SATB) XVIII,1: 23

(arr.) The quartet recorder, book 2 (SATB) XVIII,3: 85

(arr.) The trio recorder, books 1 and 2 (SAT) XVIII,3: 85

Buterne, Charles. Sonata in C minor for two treble recorders (ed. Lasocki) XVII,4: 155

Carley, Isabel McNeill. Recorders plus (S, some with AT, Orff instruments) XIX,1: 35

Carnovich, E. (ed.) *Pifferate e zampognate tradizionale natalizie* (SS) XVII,2: 84

Carroll, Barbara. Emanon, no name (SA and piano) XVII,1: 29

Clark, Paul (arr.) Folk tunes of Austria (SA, optional perc. and guitar) XVIII,3: 85

Clemens non Papa. *Souterliedekins* (SSA/TTB) XIX,1: 37

Connor, Herbert (arr.) Dances from Shakespeare's time (S, and SS or SA, with guitar) XVIII,3: 87

Cooke, Arnold. Suite (SAT, optional hps. or piano) XVIII,3: 86

Davey, Brian. Recorder playing in colour (junior book 1, S) XIX,4: 172

Dela, Maurice. Ten miniatures (SAT) XVIII,4: 119

Desroches, Michel. Method for the recorder (S or T) XVIII,1: 22

- Dietz, Betty Warner (ed. and arr.) *Folk melodies of the Orient* (SA and perc.) XVII, 1: 30
- Duarte, Joann. *Four transatlantic dances* (SA with piano or guitar) XVII, 1: 29
- Dufay, Guillaume. *Two songs* (ed. Fallows) XVII, 4: 155
- Eder, Helmut. *Piecen*, op. 58/1 (SA, hps., perc. ad lib.) XIX, 1: 35
- Emden, Ulrika (arr.) *Kleine Stücke grosser Meister* (SA) XIX, 2: 79
- Fegers, Karl. *Acht Zweifache*, vol. 2 (SAT) XVII, 1: 30
- _____
Suite on Scottish folk tunes (4 or 5 recorders and/or other instruments) XVII, 1: 32
- Fischer, Charles P. *The recorder from zero* (S method) XVII, 1: 31
- Gabrieli, Andrea. *Canzone in four parts* (SSAT, arr. Hechler) XVII, 2: 84
- Galliard, John Ernst. *Sonatas for recorder or bassoon and continuo* (ed. Kolneder) XVIII, 3: 88
- Garnier, Joseph François. *Thirty progressive studies for two soprano (or tenor) recorders or oboes* (ed. P. and E. Hedrick) XIX, 2: 77
- Goldstein, David. *Chanukah suite* (SAT) XVIII, 3: 87
- _____
Southwest of baroque (SA) XVIII, 4: 118
- Goran, Ulf. *Play a tune on recorder and guitar* (S and guitar, recorder ed. Pehrsson) XVIII, 1: 22
- Gumbel, Martin. *Notturno*. XIX, 4: 167
- Handel, G.F. *Sonata en fa majeur*, op. 1, no. 11; *sonata en la mineur*, op. 1, no. 4; *sonata en sol mineur*, op. 1, no. 2 (A and continuo, ed. Sanvoisin) XVII, 2: 81
- _____
Three ornamented arias (ed. Dean) XVIII, 2: 52
- Hane, Carl Jr. *Making music with the recorder* (S/T method) XVIII, 1: 22
- Hassler, Hans Leo. *Eleven German chorales* (SATB, ed. and arr. Hettrick) XIX, 3: 122
- Hotteterre, Jacques. *Suite pour deux flûtes à bec alto et basse continue* (AA and continuo, ed. Sanvoisin) XVII, 1: 35
- Jacobean consort music for six recorders or viols, book 5. XVII, 1: 37
- Jacotin and Claudio de Sermisy. *Two chansons for flutes* (ed. Thomas) XVII, 4: 155
- Joplin, Scott. *The entertainer* (adapted by Schuller, arr. for SA recorders by G. and S. Burakoff) XVIII, 3: 87
- Keller-Löwy, Walter. *Pentatonikum* (S or SS and xylophone) XVIII, 4: 119
- Klapil, Pavel. *Vingt chansons populaires slaves* (SA and guitar) XVII, 2: 83
- Koch, John (arr.) *God bless the Prince of Wales* (duos, trios, quartets) XVII, 2: 84
- Lacerda, Osvaldo. *Five Brazilian folk melodies* (SAT) XIX, 1: 37
- Laszlo, Czidra (ed.) *Recorder music for beginners* (S) XVIII, 4: 120
- Latham, William P. *Sonata no. 2* (rec. and hps. or piano) XVII, 2: 83
- Lechner, Konrad. *Dream and daytime* (S) XIX, 1: 37
- _____
Varianti (T) XIX, 2: 76
- Levin, Lea Starer (arr.) *Recorder's holiday* (S) XIX, 4: 172
- Lininger, Ruth (compiler) *For all C recorders soprano and tenor*. XVIII, 1: 23
- Loeillet, Jean-Baptiste. *Sonata en mi^b majeur*, op. 3 no. 7 (arr. Pouletau) XIX, 1: 36
- Lord, Harvey G. and Kathryn J. (eds.) *The art of the motet* (5 vols.) XVIII, 1: 21
(eds.) *Secular polyphony*. XVIII, 1: 21
- Luechterhand, Hinrich. *Six Christmas bicinia* for two c-recorders. XIX, 3: 122
- Luening, Otto. *Easy duets*, for two recorders. XVII, 2: 79
- Lupachino, Bernardino. *Tre composizioni, per due flauti dolci* (transcribed by Peruzzi) XVII, 2: 79
- Mai, Peter. *Sonatine für Sopranblockflöte und Klavier* (S and piano) XVII, 1: 32
- Marais, Marin. *Suite in e minor* (AA or AT, arr. Delius) XIX, 4: 172
- Margolis, Bob. *Bugle call suite* (AA and perc.) XVII, 4: 155
- Marrocco, W. Thomas and Nicholas Sandon (eds.) *The Oxford Anthology of Music—medieval music*. XVIII, 3: 83
- Maschera, Fiorenza. *Canzona "La Girella"* (ed. Brown) XVII, 4: 155
- Mico, Richard. *Fancy upon ut, re, mi, fa, sol, la* (ed. Jones) XVII, 4: 155
- _____
Four pavans (SSATB, transcribed by Mönkemeyer) XVIII, 1: 20
- Mönkemeyer, Helmut (arr.) *Christum wir sollen loben schon*: five Christmas tricinia. XIX, 3: 122
- Nicholson, Richard. *Three consort pieces* (SSATB, arr. Bloodworth) XVIII, 1: 20
- Nitka, Arthur. *Anfor recorder method: 7 easy steps to recorder playing* (A or S) XVII, 1: 29
- Ortiz, Diego. *Vier Recercaden* (A, arr. Böhm) XIX, 4: 169
- Owen, Angela M. (arr.) *Favorite folk songs from Germany* (SA or TB) XVIII, 1: 22
(arr.) *Villancicos* (SA or TB) XVII, 4: 157
- Parsley, Osbert. *Spes nostra* (for 5 violins, TrTrTTB, ed. Morehen) XVIII, 1: 20
- Paubon, Pierre. *Quatuor no. 2* (SATB) XVIII, 3: 88
- Pezel, Johann. *Suite a 5 for recorder quintet* (SSATTTB, arr. Seibert) XVIII, 4: 118
- Purcell, Daniel. *Trois sonates pour flûtes à bec alto et basse continue* (A and continuo, ed. Sanvoisin) XVII, 1: 35
- Reichenthal, Eugene. *Split level duets: 22 soprano recorder tunes* (SS) XIX, 3: 120
(arr.) *Bach for recorder and guitar*; Telemann for recorder and guitar (S or T) XVIII, 3: 85
- _____
First taste of Telemann (SS) XVIII, 2: 52
- Riccio, Giovanni Battista. *Canzone and sonata* (ed. Ewerhart) XIX, 4: 171
- Rotenbucher, Erasmus. *Bergkreyen* (AT, ed. Mönkemeyer) XVII, 2: 81

Grenser Replica Baroque Flute

Through an exclusive arrangement with a well-known U.S. maker of replica flutes, we are able to offer copies of the one-keyed flute by Heinrich Grenser (1764-1813) which is presently in the Smithsonian Institute. These instruments are of the highest professional quality and are the choice of many renowned performers throughout the world. They are regarded as equal to or better than instruments available only at much higher prices and after lengthy back orders. Previously available only on order from the maker, the Grenser replica can now be shipped immediately from our stock. Complete with joints for A = 415, A = 440 and soft case.

Please write for details.

Philip Levin/P.O. Box 1090, N.Y.C., N.Y. 10009
(212) 674-6715

Levin Historical Instruments, Inc.

FINE SPINETS AND HARPSICHORDS

BY ARNOLD DOLMETSCH, LTD.
ARE AVAILABLE.

MANY MODELS ARE
IN STOCK FOR
IMMEDIATE SHIPMENT.

U.S. DISTRIBUTOR:
W.B.I.C. INC.
2525 E. DOUGLAS
WICHITA, KANSAS 67211.
CALL US TOLL FREE:
1-800-835-3006

BOSTON AREA:
AEOLIAN WORKSHOP
1080 BEACON ST.
BROOKLINE, MASS. 02146
PHONE (617) 734-7415



- Rothgarber, Herbert. *Make a glad sound* (SS with Orff instruments and voice) XVIII, 4: 118
 — (arr.) *The ensemble recorder*, book 2 (SS with Orff instruments and voice) XVIII, 3: 85
- Serocki, Kazimierz. *Impromptu fantasque* (1973) XIX, 3: 121
- Stevens, John and Margaret Bent (eds.) *Two songs for Christmas*. XIX, 3: 121
- Telemann, Georg Philipp. *Four-part dance movements* (SSAT, arr. Hechler) XVII, 1: 32
 — *Suite en la mineur* (A) XVIII, 2: 81
- Trio sonata in e minor for alto recorder, oboe, and basso continuo (ed. Poulet) XVIII, 3: 89
- Tompkins, Thomas. *Four pavans in five parts* (SAA[T]TB) XVII, 2: 84
 — and Thomas Simpson. *Pavan, galliard* (SAA[T]TB, transcribed and ed. Hetrick) XVII, 4: 157
- van Eyck, Jacob. *Der Fluyten Lust-Hof, oeuvres originales pour flûte à bec* XVII, 2: 79
 — *Variationen über englische Weisen aus "Der Fluyten Lust-Hof"* (ed. Hechler) XVII, 2: 79
- Veilhan, J.C. *Méthode rapide de flûte à bec* (SA) XIX, 2: 77
 — (compiler) *Twelve instrumental pieces of the Middle Ages*. XVII, 1: 31
- Vidella, Mario (general ed.) *Serie para flauto dolce*: #9 *Pequeña suite*; #10 *Tropi-danza*; #11 *Partita from the Zodiacus Musicus*. XIX, 3: 120
- Watson, Herbert (arr.) *A rollick of recorders or other instruments: thirteen popular colonial tunes* (SAT) XVIII, 3: 86
- Werdin, Eberhard. *Trios* (SA and guitar) XIX, 1: 36
- Wheeler, Lawrence and Elizabeth. *Comprehensive recorder method*, books 1-4, singing and playing with Orff instruments. XVII, 4: 157
- Whitney, Maurice C. (arr.) *Bach for three recorders* (SAT) XVIII, 3: 85
 — (arr.) *Baroque debut*. XVII, 4: 156
- BOOK REVIEWS**
- Alker, Hugo. *Blockflöten-Bibliographie, Band 3: Nachtrag 1970-1974*. XIX, 1: 41
- Baines, Anthony. *The Bate Collection of Historical Wind Instruments: catalogue of the instruments*. XIX, 1: 42
- Benade, Arthur H. *Fundamentals of musical acoustics*. XVIII, 1: 14
- Blades, James and Jeremy Montagu. *Early percussion instruments from the Middle Ages to the Baroque*. XVIII, 3: 83
- Boustead, Alan. *Writing down music*. XVIII, 2: 50
- Brody, Elaine and Claire Brook. *The music guide to Austria and Germany*. *The music guide to Great Britain*. XVIII, 2: 48
 — *The music guide to Belgium, Luxembourg, Holland, and Switzerland*. XIX, 4: 177
- Brown, Howard Mayer. *Embellishing sixteenth-century music*. XIX, 1: 42
- Campbell, Margaret. *Dolmetsch: the man and his work*. XVIII, 2: 47
- Clendenin, W. Ritchie and William R. A. *Modern Edition of Girolamo Fantini's trumpet method* (1638). XVIII, 4: 120
- Dayton C. Miller Collection postcard-prints. XIX, 4: 178
- de Maeyer, René (ed.) *The Brussels Museum of Musical Instruments bulletin*. Vol. 1 (1971), vol. 2 (1972). XVIII, 2: 48
- Eliason, Robert E. *Graves & Company, musical instrument makers*. XIX, 1: 43
- Estevan, Pilar. *Talking with flutists—Jean-Pierre Rampal, Julius Baker, Marcel Moyse, Hubert Laws, Doriot Anthony Dwyer, Harvey Sollberger, Samuel Baron, Paula Robinson*. XVIII, 1: 15
- Ferguson, Howard. *Keyboard interpretation, from the 14th to the 19th century*. XVIII, 2: 50
 — (ed. and transcriber). *Anne Cromwell's virginal book, 1638*. XVII, 4: 154
- Godwin, Shelagh. *The story of music* (with a chapter by Carl Dolmetsch on early musical instruments). XVIII, 2: 50
 — (ed.) *The consort, annual journal of the Dolmetsch Foundation*. Nos. 30, 31 (1974, 1975). XVII, 2: 85. Nos. 32-34 (1976-1978). XIX, 4: 175
- Harich-Schneider, Eta. *The harpsichord: an introduction to technique, style and the historical sources* (2nd edition). XVII, 1: 40
- Hugot, A. and J.G. Wunderlich. *Méthode de flûte*. XVIII, 1: 15
- Hunt, Edgar. *The bass recorder: a concise method for the bass in F and great bass in C*. *The crumhorn: a concise method for the*
- crumhorn and other wind-cap instruments
- XVIII, 2: 49
 — (ed.) *The English harpsichord magazine and early keyboard instrument review*. Vol. 1, nos. 1-4 (10/73, 4/74, 10/74, 4/75). XVII, 2: 87
 — (ed.) *Recorder and music*. Vol. 4, no. 12 (Dec. 1974); vol. 5, nos. 1-8 (1975-76). XIX, 1: 38
- Jenkins, Jean (ed.) *International directory of musical instrument collections*. XIX, 1: 44
- Keller, Kate Van Winkle and Ralph Sweet. *A choice selection of American country dances of the revolutionary era, 1775-1795* (ed. Morrison). XIX, 1: 42
- Kelly, Thomas Forrest (ed.) *Journal of the American Musical Instrument Society*. Vol. 1 (1975), vol. 2 (1976). XVIII, 4: 121. Vol. 3 (1977). XIX, 4: 174
- Kent, Earle L. (ed.) *Musical acoustics, piano and wind instruments*. XVIII, 3: 84
- King, Ronald. *Recorder humour*. XIX, 2: 68
- Klerk, Magda and Onno Mensink. *Japanese woodcuts with music*. XIX, 1: 43
- Lasocki, David and Betty Bang Mather. *The classical woodwind cadenza—a workbook*. XIX, 4: 177
- Leuchtmann, Horst (ed.-in-chief) *Terminorum musicae index septem linguis redactus* (Polyglot dictionary of musical terms). XIX, 4: 173
- Libin, Laurence. *A checklist of western European flageolets, recorders and tabor pipes*. XVII, 1: 41
- Maleady, Antoinette O. (compiler). *Record and tape reviews index—1973 and 1974*. XVII, 1: 41
- Martin, John. *The complete musician*. XVII, 1: 41

RENAISSANCE FLUTES



Concert Instruments
 in Kit Form by
FRANK HUBBARD
 •
BOSTON



Accurate reproductions of French and Flemish one and two manual Harpsichords, 18th c. Viennese Fortepiano, 18th c. English Bent-side Spinets kits from \$975 to \$3,000.

Three Centuries of Harpsichord Making by Frank Hubbard [Harvard Univ. Press, 397 pgs. \$15 postpaid].

For 20 page brochure write:
FRANK HUBBARD HARPSICHORDS, INC.
 185A-R Lyman Street, Waltham, MA 02154

THE KOCH RECORDER

HAVERHILL,
 NEW HAMPSHIRE 03765

Tel. (603) 989-5620

Illustrated Folder on Request

Established 1936

- Mather, Betty Bang and David Lasocki. Free ornamentation in woodwind music, 1700-1775: an anthology with introduction. XIX, 1: 43
- McGowan, Richard A. Italian baroque solo sonatas for the recorder and the flute. XIX, 2: 68
- Metropolitan Museum of Art Bulletin Vol. 35 No. 3, Winter 1977-78: Musical instruments in the Metropolitan Museum. XIX, 3: 124
- Mönkemeyer, Helmut. How to play the cornet in d and a. XIX, 4: 176
- Montagu, Jeremy. Making early percussion instruments. XVIII, 3: 83
- The world of medieval and renaissance musical instruments. XVIII, 3: 82
- Munrow, David. Instruments of the Middle Ages and Renaissance. XVIII, 3: 82
- Music Calendar 1978 (Peters). XVIII, 4: 121
- Musica-Kalender 1978 (Bärenreiter). XVIII, 4: 120.
- Musica-Kalender 1979 (Bärenreiter). XIX, 4: 173
- Peeters, Flor and Maarten Albert Vente. The organ and its music in the Netherlands 1500-1800. XIX, 4: 174
- Piercy, Esther J. Commonsense cataloguing: a manual for the organization of books and other materials in school and small public libraries. XIX, 4: 178
- Renton, Barbara Hampton. Research Center for Musical Iconography (Ridim/Rcmi) newsletter. Vols. 1, 2 (8/75, 2/76, 8/76, Spring 1977). XIX, 1: 41
- Ripin, Edwin M. Keyboard instruments: studies in keyboard organology, 1500-1800 (2nd edition). XVIII, 3: 83
- Roeckerer, Juan. Introduction to the physics and psychophysics of music (2nd edition). XVIII, 2: 50
- Rowland-Jones, A. Introduction to the recorder: a tutor for adults. XIX, 3: 126
- Scheurwater, Wouter and Rob van Acht. The making and restoring of old harpsichords. XIX, 1: 43
- Schlager, Karlheinz (ed.) International inventory of musical sources (RISM). Vol. 5, Kaa-
- Monsigny. XVII, 1: 39. Vol. 6, Montalbano-Pleyel. XVIII, 2: 47. Vol. 7, Plowder-Schreyer. XIX, 2: 68
- Shapiro, Nat (compiler and ed.) An encyclopedia of quotations about music. XIX, 3: 127
- Short, Craig R. (compiler and ed.) Directory of music faculties in colleges and universities, U.S. and Canada, 1976-78. XVII, 4: 154
- Sloan, Irving Making musical instruments. XIX, 4: 177
- Tromlitz, Johann Georg. *Ausführlicher und gründlicher Unterricht die Flöte zu spielen* (1791); *Über die Flöten mit mehreren Klappen* (1800) (reprints). XVIII, 3: 82
- von Hantelmann, Georg-Wilhelm. How to play the crumhorn, cornamus and curtall. XIX, 1: 38
- Waitzman, Daniel. The art of playing the recorder. XIX, 3: 124
- ## RECORD REVIEWS
- Art of courtly love, The. (Early Music Consort of London) XIX, 4: 168
- Aston Magna: Mozart flute quartet in D, K. 285; Telemann concerto in A minor for recorder, viola da gamba, and strings; Pergolesi concertino no. 6 in B^b for strings (Solum, Krainis, et al.) XIX, 4: 166
- Bach, J.S. Cantata BWV 51, *Jauchzet Gott in allen Landen* (Bogard, Ghitallo) XVII, 1: 27
- Complete cantatas, vol. 11 (BWV 39-42) XVII, 2: 27
- Concerto in A minor for flute, violin, harpsichord, strings, and continuo, BWV 1044; concerto in C major for two harpsichords, strings, and continuo, BWV 1061 (Brüggen et al.) XVII, 2: 77
- Six sonatas after BWV 525-530 for flute and harpsichord obbligato (Pohl, Doling) XVII, 1: 27
- Blow, John. Ode on the death of Mr. Henry Purcell (and other works) (Verbruggen et al.) XVIII, 4: 124
- Copland, Aaron. Duo for flute and piano; sonet for strings; sonata for violin and piano (Copland, Shaffer, Stern) XVIII, 1: 19
- Handel, G.F. Chandos Anthems: "The Lord is my light," "As pants the hart" (Cantelo, Partridge) XVII, 2: 77
- Complete sonatas for wind instrument and basso continuo (Brüggen, Haynes) XVIII, 4: 122
- Sonatas for oboe and continuo, op. 1, no. 6 in G minor and no. 8 in C minor; trio sonatas for two oboes and continuo, no. 2 in D minor and no. 3 in E^b major. XIX, 2: 75
- Haydn, Joseph. Eight nocturnes, Hob. II: 25-32 (The Musical Party) XIX, 2: 74
- Instrumental music c. 1600 from France, England, Italy, and Germany (Concentus Musicae Vienna) XIX, 4: 167
- Marais, Marin. Sonnerie de Sainte Geneviève du Mont de Paris for violin, viola da gamba and harpsichord; suite in C; suite no. 4 in D major for viola da gamba and harpsichord (Stastny, Harnoncourt, Tachezi) XVII, 2: 78
- Medieval sound, The. (Munrow, Reid, Hogwood) XVIII, 4: 124
- Music for solo recorder, vol. 1: Bassano, van Noort, Telemann, de Vois (Kosofsky) XVIII, 4: 123
- Music of the French Baroque. (Oberlin Baroque Ensemble) XIX, 2: 73
- Renaissance Christmas celebration with the Waverly Consort, A. XIX, 2: 75
- Scarlatti, A. *Cantata Su le sponde del Tebro* (Bogard, Ghitallo) XVII, 1: 27
- Scarlatti, D. Sonatas for harpsichord (Cooper) XVII, 1: 27
- Sonatas for recorder or bassoon and continuo: Handel, de Lavigne, Loeillet, Bertoli, Boismortier, Telemann (Trio Primavera) XVIII, 4: 122
- van Eyck, Jacob. Selections from *Der Fluyten Lust-hof* (Kosofsky) XVIII, 4: 123
- Vivaldi, Antonio. Six flute concertos, op. 10 (Preston) XIX, 2: 73
- Six flute concertos, op. 10 (Debost) XIX, 2: 73
- ## CHAPTER NEWS
- Austin XVIII, 1: 25; XVIII, 4: 126
- Bergen County, N.J. XVII, 2: 90; XIX, 3: 130; XIX, 4: 163
- Chicago XVII, 1: 44; XIX, 4: 163
- Cleveland XVII, 1: 43; XVIII, 4: 127; XIX, 3: 130
- Columbia, Md. XVIII, 3: 81
- Dallas XIX, 1: 31; XIX, 3: 130
- Denver XVII, 2: 90; XVIII, 4: 127; XIX, 2: 80; XIX, 4: 164
- Duluth, Minnesota—Superior, Wisconsin XVII, 1: 43
- Long Island XIX, 1: 31
- Miami XIX, 1: 31
- New Orleans XVIII, 3: 81
- Rochester, N.Y. XVII, 2: 89
- San Antonio XIX, 1: 31
- San Francisco Bay Area XVIII, 4: 125
- Santa Barbara XIX, 2: 80
- Southern Tier, N.Y. XVII, 2: 91
- Suncoast (St. Petersburg, Florida) XVII, 1: 43; XIX, 4: 163
- Tampa Bay XVIII, 4: 125; XIX, 4: 165
- Triangle, N.C. XVIII, 3: 81; XIX, 3: 130
- Tulsa XVIII, 3: 81
- Twin Cities XIX, 2: 80
- Washington, D.C. XVII, 1: 43; XIX, 4: 163
- ## WORKSHOP REPORTS
- Early Music Players of New Jersey (1976) XVII, 3: 128
- Early Music Workshop at Scarborough College (1976) XVII, 3: 125
- Harpsichord Symposium (1978) XIX, 4: 160
- Calliope: a Renaissance Band (1976) XVII, 3: 125
- Midwest ARS Workshop 1977 (preview) XVII, 4: Insert
- Ninth Northwest Recorder Course, Seattle (1977) XVIII, 4: 125
- Philidor Trio (1976) XVII, 3: 125
- ## ARS BUSINESS
- Board minutes:
- Jan. 29 and 30, 1977. XVII, 4: 162
- Apr. 9 and 10, 1977. XVIII, 2: 56
- Sept. 16, 17, and 18, 1977. XVIII, 4: 129
- May 26, 27, and 28, 1978. XIX, 2: 83
- Financial statement, Aug. 31, 1978. XIX, 4: 179
- Proposed revision of the by-laws. XIX, 3: 96

Cornetti

by Christopher Monk

MUTE CORNETT range: f - c''
A sycamore instrument noted for its more flute like quality. Each cornett is tuned in our shop before delivery.

. . . . ALSO in stock

CORNETTO in A range: g - d''
Designed in collaboration with Steven Silverstein

CORNETTINO in D range: c' - d''

Both instruments come with two mouthpieces and fingering chart. HARD CASES OF OUR DESIGN ARE AVAILABLE.

Philip Levin/P.O. Box 1090, N.Y.C., N.Y. 10009
(212) 674-6715

Levin Historical Instruments, Inc.



